

# CLEARANCE SALE OF FINE FURNITURE



Solid Mahogany Rocker. Regularly \$33.00. \$24.75



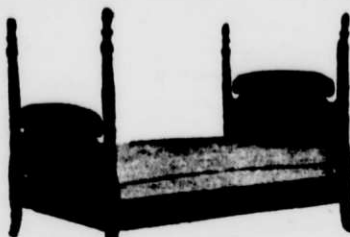
Solid Mahogany Library Table, 34 inches wide, 54 inches long. Regularly \$100.00. \$75.00



Solid Mahogany Sewing Cabinet. Regularly \$47.50. \$36.00



Mahogany Sideboard, six feet long. Regularly \$110.00. \$83.50



Solid Mahogany Bed. Regularly \$45.00. \$32.50

We inaugurate to-morrow (Monday) a stock adjustment sale of "Furniture of the Better Kind." For this event Reduced Prices have been affixed to almost our entire stock. A true economy occasion. Furniture of design and material that will endure, not the showy kind, but of subdued richness. Discriminating buyers know the difference. The demand for furniture of excellence of design, construction and finish is rapidly increasing. These are the qualities that characterize our goods. We have met with success by offering this class of merchandise only. This is Your opportunity to beautify your home. Extra salespeople in attendance. Added delivery facilities.

## FURNITURE FOR THE BED ROOM

IVORY ENAMEL SUITE, six pieces; regularly \$425.00. \$300.00  
ANTIQUE IVORY ENAMEL SUITE, six pieces; regularly \$306.00. \$244.50  
SHERATON MAHOGANY SUITE, six pieces; regularly \$377.00. \$297.00  
COLONIAL MAHOGANY SUITE, six pieces; regularly \$230.00. \$193.00  
CIRCASSIAN WALNUT SUITE, (Bureau illustrated) four pieces; regularly \$445.00. \$375.00  
MAHOGANY SUITE, (Adam period) seven pieces; regularly \$245.00. \$197.50

## FURNITURE FOR THE DINING ROOM

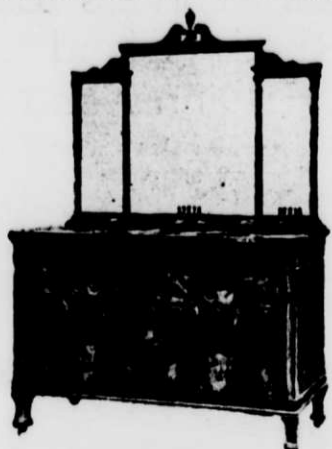
COLONIAL MAHOGANY SUITE, (Sideboard illustrated) nine pieces; regularly \$332.00. \$250.00  
JACOBAN OAK SUITE, nine pieces, (an authentic reproduction) sideboard 6 feet long; regularly \$425.00. \$365.00  
MAHOGANY QUEEN ANNE SUITE, nine pieces; regularly \$325.00. \$210.00  
GEORGIAN OAK SUITE, ten pieces; regularly \$255.00. \$208.00  
SHERATON INLAID MAHOGANY SUITE, 10 pieces; regularly \$252.00. \$210.00

## FURNITURE FOR THE LIBRARY OR LIVING ROOM

MAHOGANY LIBRARY TABLE, 24 inches by 40 inches; regularly \$30.00. \$21.00  
MAHOGANY LIBRARY TABLE, (Colonial design) 26 inches by 45 inches; regularly \$35.00. \$26.00  
MAHOGANY LIBRARY TABLE, 30 inches by 45 inches; regularly \$40.00. \$33.00  
MAHOGANY LIBRARY TABLE, (Sheraton design) 30 inches by 45 inches; regularly \$62.00. \$50.00  
SOLID MAHOGANY LIBRARY TABLE, 30 inches by 54 inches; regularly \$65.00. \$53.50  
MAHOGANY LIBRARY TABLE, (Colonial design) 32 inches by 54 inches; regularly \$85.00. \$65.00



Solid Mahogany Highboy, 89 inches high, 49 inches wide. Regularly \$225.00. \$165.00



CIRCASSIAN WALNUT BUREAU, 52 inches long, complete suite to match. Regularly \$160.00. \$119.50

WASHINGTON WRITING TABLE, (Colonial mahogany) 35 inches by 60 inches; regularly \$112.50. \$90.00

MAHOGANY LIBRARY TABLE, (Adam design) 36 inches by 60 inches; regularly \$150.00. \$115.00

MAHOGANY SECRETARY, (Adam design) 36 inches wide, 60 inches high; regularly \$89.00. \$73.00

MAHOGANY SECRETARY, (Sheraton design) 32 inches wide, 60 inches high; regularly \$67.00. \$54.00

SOLID MAHOGANY BOOKCASE, (Sheraton Period) regularly \$34.00. \$27.00

SOLID MAHOGANY BOOKCASE, (Lattice Doors) regularly \$34.00. \$27.00

MAHOGANY BOOKCASE, (Sheraton design) regularly \$36.00. \$29.00

MAHOGANY BOOKCASE, (Adam design) regularly \$58.00. \$47.00

SOLID MAHOGANY BOOKCASE, (Colonial design) regularly \$71.00. \$59.00

SOLID MAHOGANY COLONIAL BOOKCASE, regularly \$102.50. \$85.00

MAHOGANY DESK, (Colonial design) regularly \$36.00. \$30.00

MAHOGANY DESK, (Adam design) regularly \$45.00. \$38.00

SOLID MAHOGANY DESK, regularly \$60.00. \$47.50

SOLID MAHOGANY DESK, (Colonial design) regularly \$75.00. \$62.00

LEATHER ARM ROCKER, regularly \$25.00. \$15.00

MAHOGANY ARM CHAIR, regularly \$24.00. \$16.00

WING CHAIR, very comfortable, upholstered in denim; regularly \$40.00. \$33.00

MAHOGANY ARM CHAIR IN PANNE FLUSH, regularly \$37.00. \$33.00

LEATHER ARM CHAIR, regularly \$34.00. \$25.50

MAHOGANY DAVENPORT BED, regularly \$75.00. \$54.00

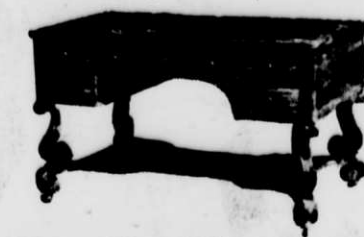
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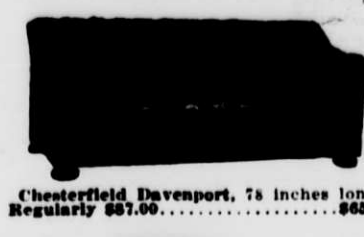
Furniture of the Better Kind.



Solid Mahogany Cane Back & Seat Chair. Regularly \$22.00. \$17.00



Mahogany Library Table, 30 inches wide, 50 inches long. Regularly \$60.00. \$45.00



Chesterfield Davenport, 78 inches long. Regularly \$87.00. \$65.00



Solid Mahogany Arm Chair. Regularly \$23.00. \$16.50



Solid Mahogany Bookcase, 6 feet long. Regularly \$75.00. \$59.50

I was ushered into the presence of the wardroom officers, who were congregated in one of the staterooms. These meetings, I learned later, were part of the routine of the life aboard ship, and at them for ten or fifteen minutes before dinner all the happenings of the day were gone over and discussed.

The all absorbing topic at this time was the coming target practice which was to commence on the following Monday. All the batteries of the ship were represented in the room.

The good natured rivalry was very keen. Each officer apparently considered efficiency as a battery officer to be the final test of ability. The power to hit the enemy was to be demonstrated by this coming practice, the value of the ship as a fighting unit was to be determined, and each officer and man must bear his share.

The long prepared for Monday arrived and everything appeared in complete readiness. Officers and men understood their positions. Umpires and recorders were on board. The fire control party had been thoroughly drilled at their stations. The spotters lay aloft with their powerful binoculars and were on the lookout. The ordnance mechanism had been repeatedly and thoroughly overhauled. The ammunition supply was conveniently located.

The Mississippi steamed on the range and the sighting shot was fired, followed by the first string of the forward 12 inch turret. A good showing was made.

The column counter-marched and it was now the turn of the after 12 inch turret to compete with the forward turret for its first string. By special permission I was admitted inside the turret and here I found the men stripped to the waist, eager and alert at their various gun stations.

They were well built fellows; no physical strain appeared too much for them. Their eyes expressed intelligence, their bearing told of steady and unflinching nerve requisite for any hazardous undertaking. The pointer now announced the target in view and was directed by the officer in command to get on and to keep on. The gun umpire was ready to take time from the blowing of the whistle. Four minutes was allowed, in which time eight shots must be fired. No sound was heard except the clicking of the electrical range and deflection transmission, sent from time to time by the fire control party.

The whistle blew; the gun umpire snapped his watch. The officer in command gave the order, "Load!" The loading car came up quickly from the handling room; shell and powder were rammed home; the breech was closed; the primer firing device was cocked; the pointer and trainer were on and the gun was fired. All in less time than it takes to tell.

The same loading process was repeated at once. All was ready to fire a second time, but the pointer hesitated. The seconds were ticking away and every second counted. The men were getting impatient and were muttering under their breath. The officer asked quietly:

"Why don't you fire?"

"Can't make out the target, sir," replied the pointer.

"Fire as soon as you are on," commanded the officer.

One full minute passed by. The gun umpire kept the officer advised as to the passing of time. The suspense on the part of the crew was becoming apparent. The reward for months of tedious preparation was being slowly taken from them. But what could they do?

The second full minute passed. Then suddenly the second shot was fired. Again the gun was quickly and quietly loaded and again the pointer hesitated.

"Can't make out the target, sir," came disappointedly from the pointer.

The third minute had passed and the last minute was rapidly ticking away. "Ten seconds more," announced the gun umpire.

"Fire if you are on!" commanded the officer.

"Can't see the target, sir," replied the pointer.

The gun umpire snapped his watch. Four minutes had elapsed and "cease firing" was ordered.

All was over for that string. One more string was to be fired, but the hoped for record was doomed, because an average of the two strings would be counted as the score of the turret.

Two shots in four minutes! It was impossible to make up this handicap.

The disappointment on the part of the crew was keen. If the pointer was at fault he could never have lived down the disgrace on board that ship.

He was summoned to report to the officer in command and he explained:

"Sir, after firing the first shot, I could not make out the target. The wind was on the opposite beam and the haze of discharge kept hanging right along between the sight and the target. I could not fire, sir, until this haze disappeared and I was sure to hit."

The pointer had been trained for months to fire only when he was sure he was on the target, never to fire a shot unless that shot would hit, and in spite of his eagerness to make a good showing he had been obedient and true to his trust. He was wholly exonerated.

Through the misfortune of an unfavorable course on which the ship had been heading these men had lost their chance of making a record.

Were they disappointed? Yes, deeply so. Discouraged? Not for one minute. They knew that they had the stuff

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## John Burroughs, Portrayed Amid Nature He Loves

Open Air Studio, With Birds and Chipmunks for Critics, Selected by Pietro, the Artist, for Making Studies of the Naturalist

WITH phoebes, finches, bluebirds and squirrels as critics and the fields as a studio, C. S. Pietro prepared to make a portrait of John Burroughs, the naturalist. "That was the only way to make a true portrait of the out of doors man," he said.

Mr. Pietro is an idealist in his work in that he believes in portraying the best side of his subject; but his idealism must have its birth in the material, the real. His inspirations must always find their raison d'être in something which really exists in every day life. He is the naturalist of art, as Mr. Burroughs is the naturalist of the woods and fields.

It was with the desire to be true to nature that a statuette and a life size portrait bust of Mr. Burroughs were made in this unusual way.

Such a man as Burroughs would be a prisoner in the city and much more of a prisoner in a studio. Instead of studio walls, during these sittings he looked upon the face of nature. As the soft Catskill breezes blew gently around him he spoke of the evolution of man, the geology of the blue mountains which curved their beautiful lines on all sides. His commas and periods were bits of bread and nuts, which he tossed to the chipmunk or friendly bird; a touch of intimacy which helped much toward the success of the work. Although Mr. Burroughs is an interesting and gracious host to his friends and admirers, he is never quite so true to himself as when watching or talking to his field or forest friends, or listening to the song of the hermit thrush. It is then that his senses quicken, his eyes take on added lustre, his nostrils dilate and his ears are strained, all this the

understood and sympathized with the other's views.

Simplicity and naturalness are traits of Mr. Burroughs, and as those qualities are the inspiration of Mr. Pietro's art, it is only natural that the artist and naturalist should become close friends. The artist respected and admired the wisdom of the master, and the latter in turn appreciated the enthusiasm and art of one he has called a true artist.

Mr. Pietro's most recent work includes the larger than life size portrait bust of the late J. Pierpont Morgan made in bronze for the city of Ascol-Piceno and one in marble for the present J. P. Morgan. The marble bust of Mrs. Finley J. Shepard (Helen Gould), busts of the Misses Helen and Dorothy Gould (children of Frank

Statuette and Life Size Portrait Bust Made in Unusual Way at Woodchuck Lodge, Summer Home of "Out of Doors Man"

Gould), and portraits of B. J. Falk, Gen. Booth, Baroness von Suttner and Magistrate Freschi are other examples of Mr. Pietro's work.

Mr. Pietro's other work includes the life size statue of Audubon placed in front of the Museum of Natural History at Scranton, Pa., and a marble fountain for the Hackensack Court House. His ideal studies of "Nydia," "Love Awakening" and "God in the Heart," owned by Mrs. Finley J. Shepard, are examples of another phase of his art.

Mr. Pietro has resided in America only

three years, but as he is a rapid and indefatigable worker his productions are very numerous.

## Bluejacket Gunners Show Their Pluck

THE Atlantic battleship fleet was at target practice and it was my good fortune to witness the firing on board the U. S. S. Mississippi.

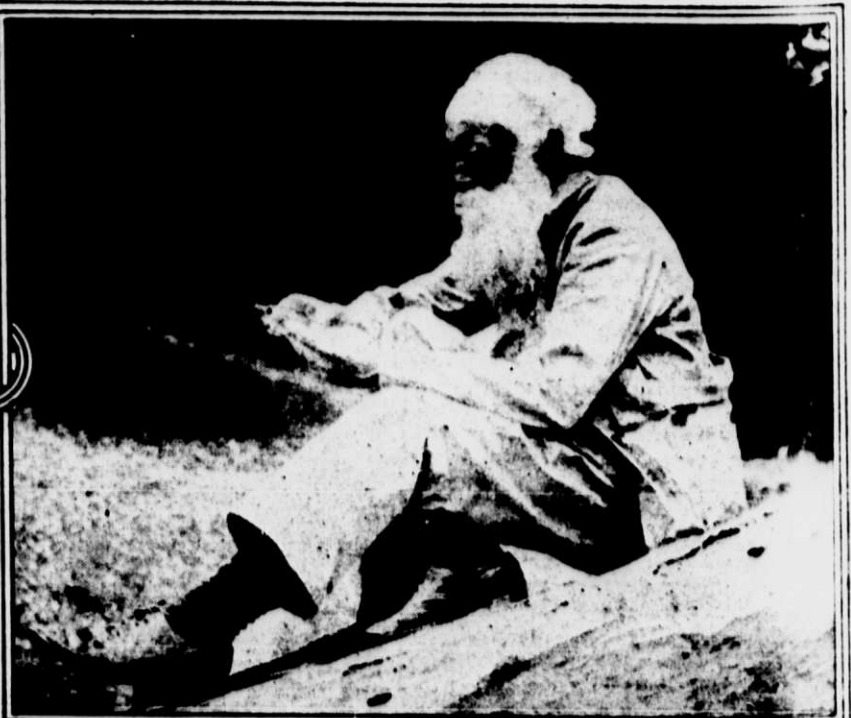
Hardly had I stepped on board with the customary salute to the colors and report to the officer of the deck when



John Burroughs and C. S. Pietro. "The grand old out of doors man" delights in sharing his knowledge with others.



He loves to watch and talk to his friends of the field and forest.



It is this touch of intimacy which has helped much toward the success of his work.